The Museum of Modern Art

Today and Tomorrow

Today and Tomorrow

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In November 1959 on the occasion of its 30th Anniversary The Museum of Modern Art embarked on a major campaign to raise $25,000,000. Within the space of a single generation the Museum has risen to pre-eminence through the scope and quality of its collections, its exhibitions, publications and other educational activities, and the knowledge and experience acquired in carrying out its program. The Museum's public and the demand for its services continue to grow throughout the city, the nation and the world.

But the vast potential of the Museum's resources and its almost unlimited opportunities for service cannot be realized unless it has space in which to show its famed collections, and funds with which to increase the scale and effectiveness of its program.

In fixing the drive's $25,000,000 goal the Trustees and staff considered carefully every aspect of the Museum's facilities, activities and finances. Its past record was reviewed, its present position appraised. But past and present provide only a foundation, not a limitation, for the Museum's development. In describing the program envisaged, this booklet cites achievements of the past principally because they provide the most tangible guarantee of aspirations for the future.

As evidence of their confidence in this future the Museum's Trustees, patrons and other friends have, within the first year of the campaign, already given or pledged sums amounting to forty percent of the total goal. The wide base of the Museum's support however has always been one of its greatest strengths as well as a source of pride. Thousands of members and hundreds of thousands of the general public—by payments for dues, admission fees, publications and other services — normally contribute almost three-quarters of the Museum's total income. Their enthusiastic response to what the Museum has to offer has made it the great institution it is today. Their generous contributions to its current drive will help it become a still greater institution tomorrow.

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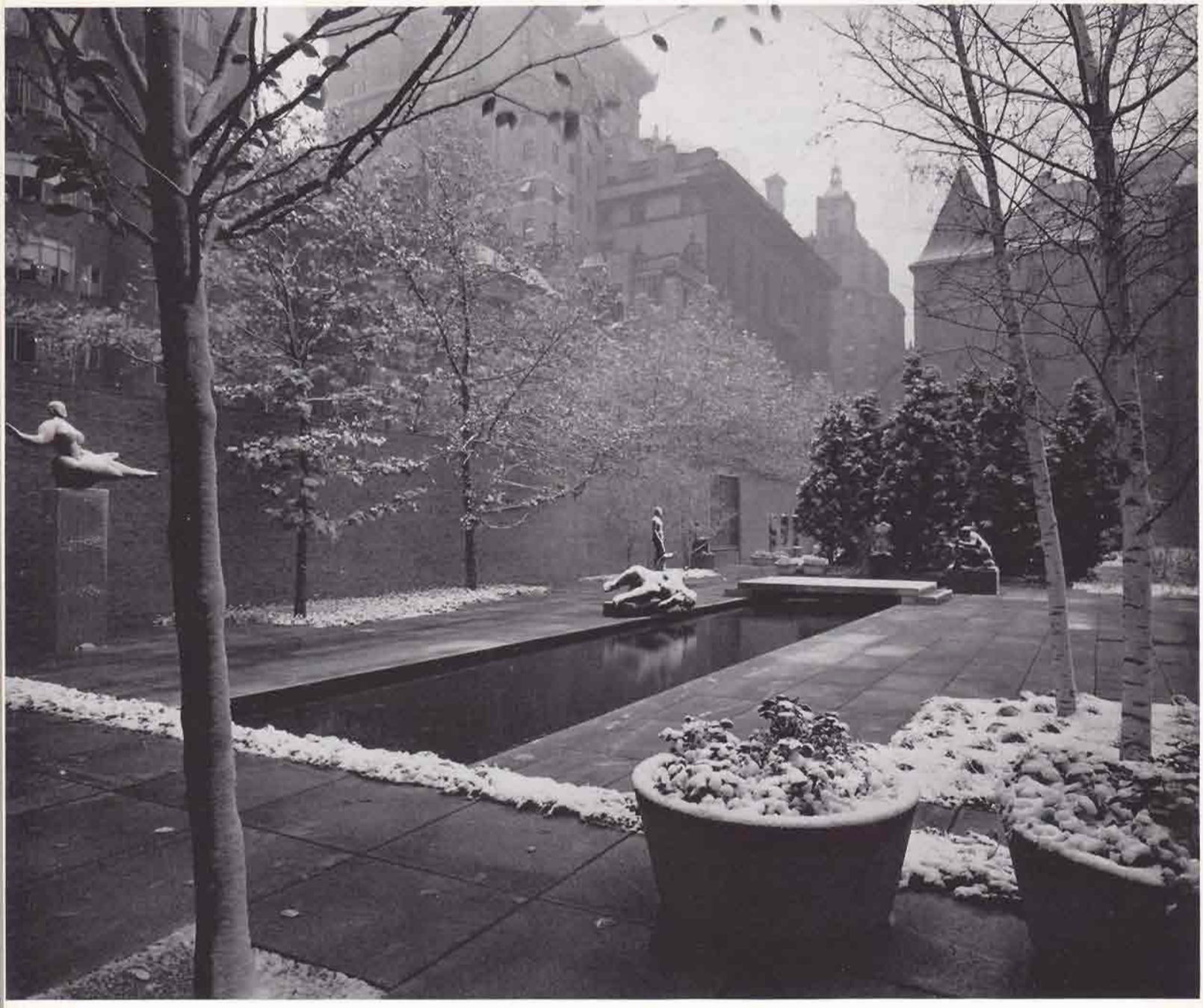


The Museum of Modern Art: a world center for the visual arts of our time

Last year nearly 650,000 people—more than the population of Pittsburgh — visited The Museum of Modern Art. They saw in its galleries examples from its world-famous collections and temporary loan exhibitions presenting significant artists or art movements of our time, and in its Sculpture Garden works by Rodin, Maillol, Moore, Calder and others set amidst greenery and reflecting pools. Perhaps they joined one of the groups listening to the gallery talks given by the Museum's lecturer to interpret its collections and exhibitions, or attended some of the special lectures or other events relating to modern art offered in the course of the year. Many went to showings of selections from the Museum's Film Library given daily in the Auditorium. Others stopped at the sales desk in the lobby to buy publications, color reproductions or postcards issued by the Museum, or went to its reference Library to consult books and periodicals. They might have taken refreshment in the Garden restaurant or, if they were members, have had lunch or tea with a guest in the Members Penthouse, and at the adjacent Art Lending Service looked through the original works of art available for rental, selecting one to borrow or perhaps eventually purchase. In addition to these visitors, some eight hundred adults and twelve hundred children came weekly to the classes offered by the Museum's school, the People's Art Center, in order to develop their own creative abilities.

The range and quality of the Museum's program might in itself seem sufficiently impressive. Still more impressive however are the factors that underlie all this complex of activity and make The Museum of Modern Art unique among cultural and educational institutions devoted to the visual arts:

Jean Arp *exhibition, 1958*

A gallery talk; in the background, Picasso's Three Musicians

The Museum of Modern Art by maintaining permanent departments for architecture and design, photography, and the film as well as for painting and sculpture, drawings and prints is able to keep in close, continuous contact with these various art forms, and also with the new ideas that are developing in other associated spheres such as engineering, psychology, education, entertainment.

The Museum of Modern Art is international in scope and effect. It is one of New York's cultural landmarks, yet serves not only the city but also the nation and the world. Organizing and circulating exhibitions, publishing books, acquiring, lending and borrowing works of art have made it an important agent in worldwide cultural interchange.

The Museum of Modern Art by assuming responsibility for both the planning and execution of its international, as well as its domestic, activities is a performing institution rather than a coordinating agency.

The Museum of Modern Art constantly initiates pilot projects and experiments in new methods. More than any other museum, it serves as a model and point of reference for other institutions throughout the world.

And finally, The Museum of Modern Art brings to all its activities the resources of the world's greatest collections of modern art.

A film showing in the Museum's Auditorium: Garbo in Anna Christie

Terrace of the Members Penthouse at lunchtime

Growth through performance

Thirty years ago, there were only a few museums anywhere in the world devoted exclusively to modern art. In the United States there was none, and only twelve museums had special galleries for showing it. This Museum was originally begun as an experiment to determine whether sufficient public interest existed to justify the establishment of a permanent institution devoted to collecting, exhibiting and studying modern art. Fortunately, despite this modest beginning, the policies laid down by its founders were broad and far-sighted. On the principle that art should know no boundaries, the Museum was always international in outlook; and although its resources required that in the first years its activities be limited to loan exhibitions and their catalogs, mainly in the fields of painting and sculpture, the possibility of embracing all the visual arts was foreseen from the outset. The Museum's concern with the function of art in society was expressed in its charter; some years later, its aims were further defined in the statement: 'The primary purpose of the Museum is to help people enjoy, understand and use the visual arts of our time.'

The foresight and continuing generosity of its founders and trustees launched the Museum and encouraged its progress. The enthusiastic response and support of its ever-widening public stimulated its development and made possible its prodigious growth.

1929 Museum of Modern Art opens in rented galleries in a mid-town skyscraper with its first exhibition, 'Cézanne, Gauguin, Seurat, van Gogh.'

More than 650 temporary exhibitions have been shown at The Museum of Modern Art to a total attendance of almost 12,000,000 visitors; many of these exhibitions organized in participation with sister institutions have been viewed by hundreds of thousands in other cities throughout the country.

1929 Museum's publication program launched with catalog of its first exhibition.

The Museum has published more than 250 catalogs, introductory texts, surveys of art movements and monographs on artists. Its books are currently distributed in 70 countries around the world.

1929 Museum's collection begins with gift of a bronze torso by Maillol; its first painting, Hopper's *House by the Railroad,* given the following year by an anonymous donor.

More than a thousand donors who have given works of art or funds for their purchase have enabled The Museum of Modern Art to build up the world's foremost collection of 20th-century paintings, drawings and sculpture representing the work of over 600 artists from 39 countries.

1932 Library founded with 2,000 books, primarily for staff use.

The Museum's specialized Library with its 15,000 books, periodicals and catalogs, 10,000 clippings, 75,000 photographs and 25,000 slides on all the modern visual arts has become a major international center for reference, research, bibliography and pictorial service.

1932 Department of Architecture inaugurated with 'Modern Architecture: International Exhibition'—the Museum's first show other than painting and sculpture and the first to circulate throughout the country. In 1934, 'Machine Art' exhibition initiates the design collection.

The Museum of Modern Art, the first and still the only museum to include a Department of Architecture and Design, has presented over 160 exhibitions and published nearly 50 books and catalogs documenting the history of modern architecture and design, and in the process built up a reference file of several thousand photographs and related material. Its collection includes over 1,200 carefully selected utensils, articles of furniture, decorative and craft objects, architectural models and drawings, and 2,500 posters.

1933 Department of Circulating Exhibitions founded.

Through its national exhibitions service The Museum of Modern Art has circulated more than 500 exhibitions covering every field of the modern visual arts to almost 900 communities in every state of the Union and Canada.

1935 Film Library organized—the first international film archive, and the first department in any museum to be devoted to the most important new art of the 20th century.

The Museum's Film Library has collected and preserved over 12,000,000 feet of film. From these it draws programs illustrative of the history of this art in all its forms—fictional, documentary, instructional and avant-garde—which are presented daily in the Museum's Auditorium, circulated to more than 2,300 educational and non-profit groups in over 1,100 communities throughout the United States and Canada, and made available for exhibition through affiliated film archives in about 30 foreign countries.

1937 **Educational Project initiated as a 2-year experimental program in cooperation with 10 New York City high schools.**
The Museum's Department of Education now provides visual materials to over 50 New York high schools with an enrollment of 175,000 students and conducts free in-service courses in art education for 90 to 100 elementary school teachers each year. Its People's Art Center offering creative art instruction for children and adult amateurs has an annual enrollment of about 3,600.

1938 **Museum sends its first exhibition abroad: 'Three Centuries of Art in the United States,' the first comprehensive review of American art to be seen in Europe, shown in Paris at the invitation of the French government.**
Over 100 exhibitions organized by The Museum of Modern Art for international showing have been circulated to more than 260 cities in 56 countries on every continent.

1940 **Department of Photography established—the first curatorial department in any museum to be devoted exclusively to photography.**
The Museum of Modern Art, which included photographs in its exhibitions as early as 1932 and was the first museum to make the art of photography a regular part of its program, has presented over 75 photography shows. Its permanent and study collections now contain 5,500 examples, beginning with the master photographs of over a century ago and representing the work of nearly 1,000 photographers of many nationalities.

1949 **Abby Aldrich Rockefeller Print Room inaugurated with the exhibition 'Master Prints from the Museum Collection.'**
The Museum's collection of prints which began with 8 works given by Paul J. Sachs in 1929 now numbers over 7,000 and is the finest collection in the world of 20th-century etchings, lithographs and woodcuts.

1951 **Art Lending Service established.**
A major project of the Junior Council (founded in 1949), the Art Lending Service enables the Museum's members to borrow original works of art made available through the cooperation of more than 70 New York City galleries. Over 5,500 works have been rented through this service, and 1,200 purchased.

The entrance lobby of the Museum of Modern Art, 1958

Facts and figures can give no indication either of the quality of the Museum's performance or of its impact. The Museum of Modern Art has always evoked from its public a singularly personal response. Because the Museum deals with the arts of our own time, people react strongly and directly even to modes of expression they may at first find puzzling or controversial. Because the Museum includes not only painting, sculpture, drawings and prints but also architecture, furniture and other useful objects of design, posters, photography and the film, people easily relate these familiar forms to their own experience and environment; at the same time, they look to the Museum to provide much-needed standards of excellence.

The enthusiastic response of the public to what the Museum has to offer may be gauged by the growth in attendance and membership. Annual attendance has increased from 170,000 in the first year to almost 650,000 now. Membership has grown from 405 to over 26,000 — by far the largest paid membership of any art museum in the world, drawn from every state in the Union and more than fifty foreign countries.

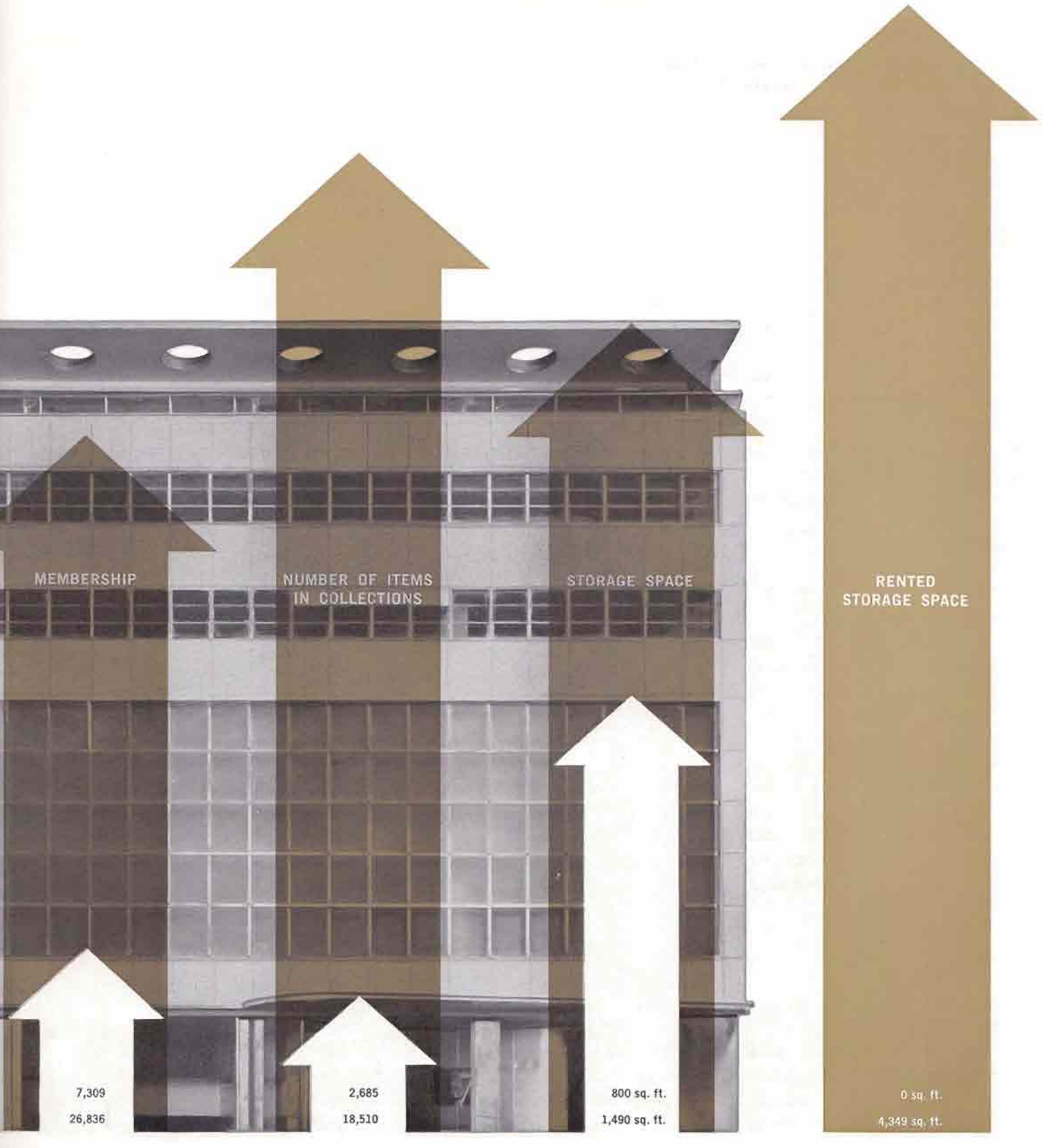
Today The Museum of Modern Art is a strong and powerful institution. Its collections of the modern visual arts are unequaled in scope and importance. Its building, erected in 1939 and in itself a distinguished example of modern architecture, occupies with its annexes and the Sculpture Garden a highly desirable location in the heart of New York.

The Museum is rich in worldwide renown, in its friends, in the thousands of members, hundreds of thousands of visitors and millions throughout the nation and world who see its traveling shows or read its books. It is rich in its opportunities, which multiply incessantly; and finally, because of its fame, its influence, and the faith of its friends, it is overwhelmingly rich in its obligations.

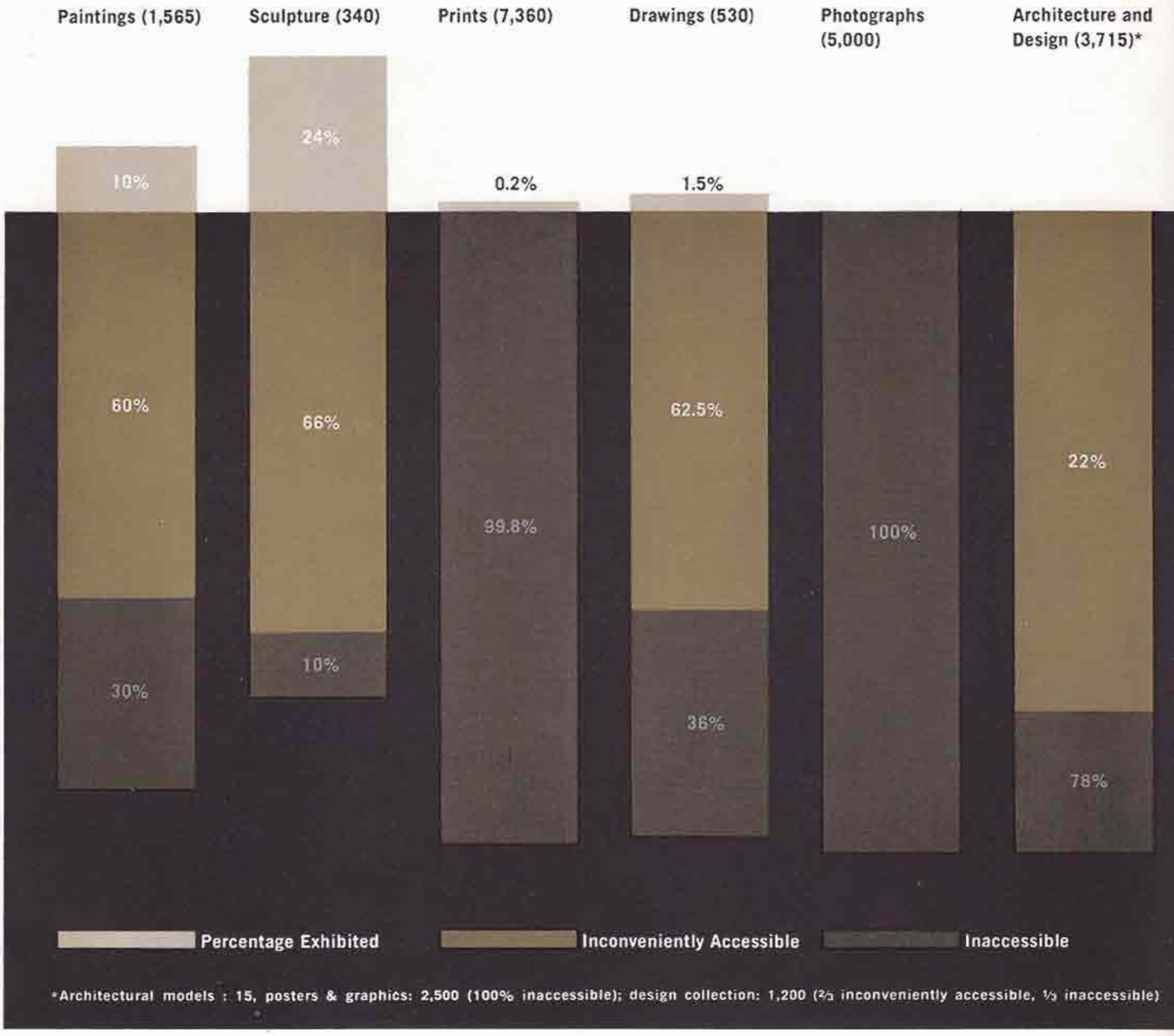
The museum's predicament

But an institution that cannot meet its obligations is not rich, but poor.

This is the Museum's predicament: Its collections and activities, and the demands for its services, have all grown phenomenally; its physical plant and endowment have failed to keep pace with this growth.


MEMBERSHIP
NUMBER OF ITEMS IN COLLECTIONS
STORAGE SPACE
RENTED STORAGE SPACE
7,309
26,836
2,685
18,510
800 sq. ft.
1,490 sq. ft.
0 sq. ft.
4,349 sq. ft.

The Museum's nearly invisible collections



The plight of the collections

The great collections of The Museum of Modern Art owe their existence to hundreds of donors whose generosity has been so extraordinary that the Museum has never drawn for purchase funds on either annual budget nor endowment. Yet these collections face an acute predicament: *invisibility*.

Within the narrow confines of the Museum's present quarters only about 150 pictures – about one-tenth of its superb collection of paintings – can be shown in galleries too small both for them and for the public that flocks to see them. Although its Print Room contains the finest collection in the world of 20th-century etchings, lithographs and woodcuts, usually only a dozen — less than a quarter of one percent — and even fewer of the Museum's hundreds of drawings can be shown. Ironically, the Museum, which pioneered by including among its collections architecture, industrial design and photography, ordinarily has no space in which to display these except in temporary exhibitions.

The Museum of course does not wish to place all its collections on exhibition; even if its gallery space were tripled, it would present a highly qualified selection. But while the general public might be interested in seeing only the most important masters and movements, people with specialized interests—artists and designers, collectors, scholars, foreign visitors – must also be served. This requires storage spaces that are conveniently accessible; but unfortunately, the present storage space at The Museum of Modern Art is just as inadequate as the exhibition area. Even the Print Room and the store-rooms for painting and sculpture in the main building are overcrowded and lack facilities for showing the works they house; while the majority of the Museum's collections not on view are still more inaccessible – some in the annex buildings, some in a warehouse six blocks distant, and others in a vault in the country twenty miles away!

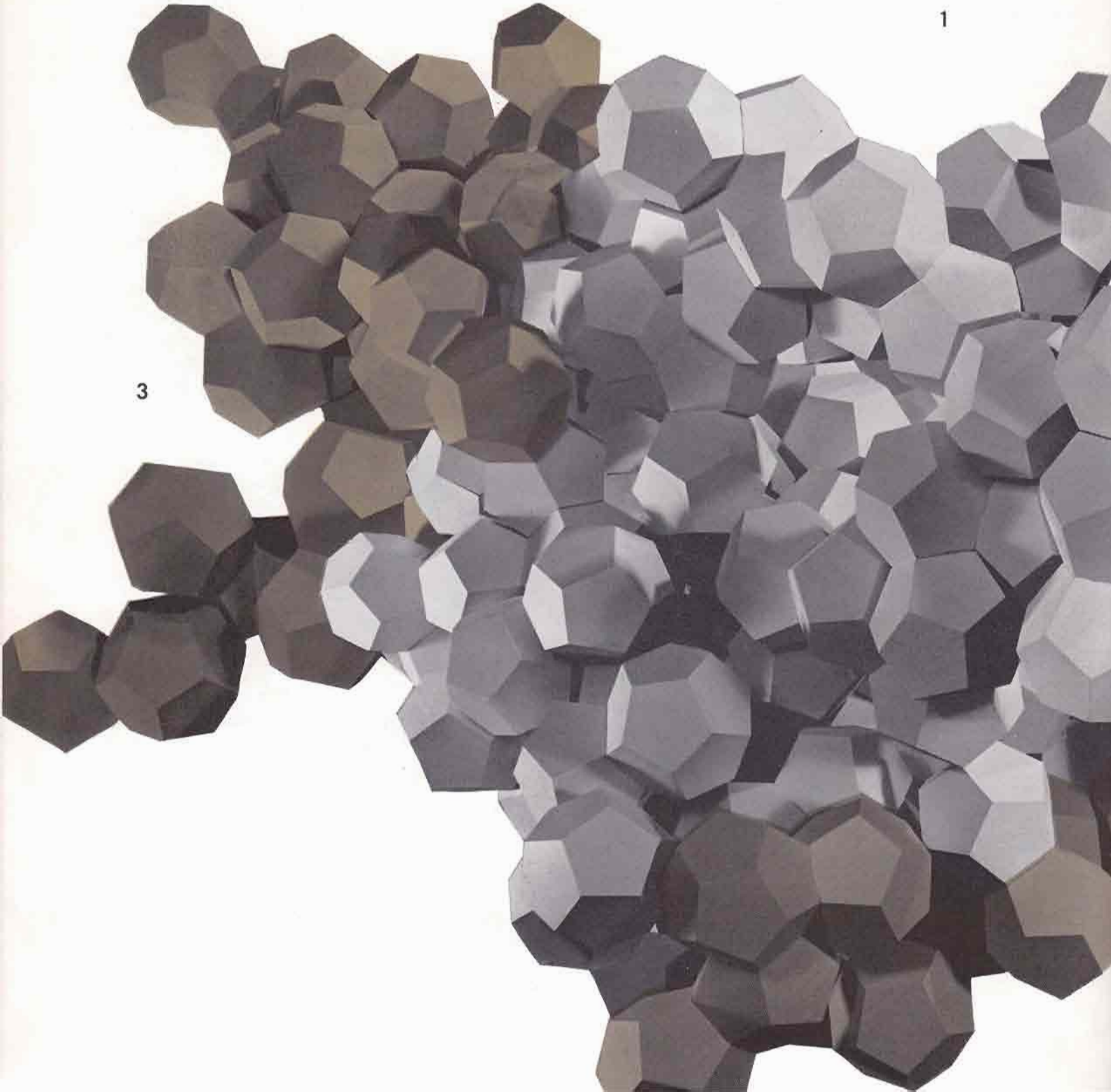
Inadequate program funds

Equally stringent is the lack of adequate program funds. As a privately supported and administered institution, The Museum of Modern Art receives no subsidy from municipal, state or federal government. The public it serves contributes substantially to its support through admissions, membership fees and payment for publications and other services. These together yield the largest gross earned revenue of any museum in the world, averaging over the past five years 72 percent of the Museum's total income. A major part of this earned income was received each year from approximately 400,000 attendance fees ranging from 25 cents for children to 95 cents for adults; from more than 24,000 members paying dues of $15 to $25 annually; and the sale of 800,000 books. Sixteen hundred associate fellows, supporting, sustaining and corporate members paying at rates from $50 to $1000, and annual contributions from trustees and patrons accounted for a further 22 percent. Because it is a young institution, the Museum has as yet an exceedingly small endowment, which during this same five-year period produced only about 6 percent of its revenue.

The Museum's high rate of earned and contributed income, coming from half a million people each year, is a healthy sign both of the vitality of its program and the public's response. Nevertheless earned income and annual contributions alone cannot furnish the Museum with sufficient funds to give its program flexibility and enable it to meet the growing need for the research, experimentation and educational work that are so essential to the fulfilment of its purposes yet produce no direct financial return. Nor can they provide a reserve for emergencies and the security of an assured income during lean years. While the Museum must present its works in cramped galleries or keep them hidden away, it cannot fulfil its obligations to the donors of those works, the artists who created them nor the deeply interested public who seeks to enjoy them. While it is handicapped by lack of space and funds, it cannot realize its unlimited opportunities for future service nor indeed even maintain its activities at their present scale. Unless the Museum can be free to explore new ideas, its program cannot remain fresh and effective.

The Museum's present campaign to raise $25,000,000 was undertaken to help it overcome the obstacles that impede its progress. Its success will enable the Museum to release the vast potential of its great collections and the knowledge and experience of its staff, so that together they may function with full effectiveness for the benefit of a worldwide public.

Structure and functions of the new Museum



The new Museum of Modern Art will operate through the dynamic interaction of three closely related functions:

1
As a center for the world's foremost collection of modern art, it will offer the public an unrivaled review of the arts of our time through the finest examples of painting, sculpture, drawing, printmaking, photography, film, architecture and design.

2
As a center of activity, the Museum will carry on through exhibitions, publications, educational services and special projects an intensified and varied program of the kind for which its resources and its more than thirty years of experience particularly qualify it.

3
As an International Study Center, it will provide artists, teachers, students, scholars and other specialists with facilities for study, experimentation and research in modern art that can be equaled nowhere else.

2

Expanding Horizons

Additional space and funds will of course result in a Museum larger both in physical size and in the scope of its activities. Its most tangible expression will be a new East Wing, to be erected on the previously unoccupied corner of the Museum's property along Fifty-fourth Street. Eventually use will also be made of the site, now occupied by two brownstones, between its main building and St. Thomas Church, thanks to the generosity of the present owner of this property who has deeded it to the Museum since the launching of the fund-raising campaign.

The most significant change however will not be merely a quantitative one. In addition to gaining the gallery and storage space it badly needs, the Museum will attain far greater flexibility in its program. It will in fact become virtually a new institution, able to fulfil more effectively than ever before its challenging educational task of reaching a tremendous audience while remaining a center and an instrument for scholarship.

No one can doubt that our age is one of unprecedentedly rapid change in almost every field of human endeavor. We already have intimations of what some future developments may be; at others we can barely hazard a guess. A museum devoted to modern art has a particular obligation to participate actively in those changes that relate to the visual arts and to share new ideas with its public. This Museum cannot be content merely with its past record, though it is a proud one. It can be satisfied only if it can release the full potential of its physical resources, its talent and its experience and thus be prepared to meet the vast opportunities for service that lie in the years ahead.

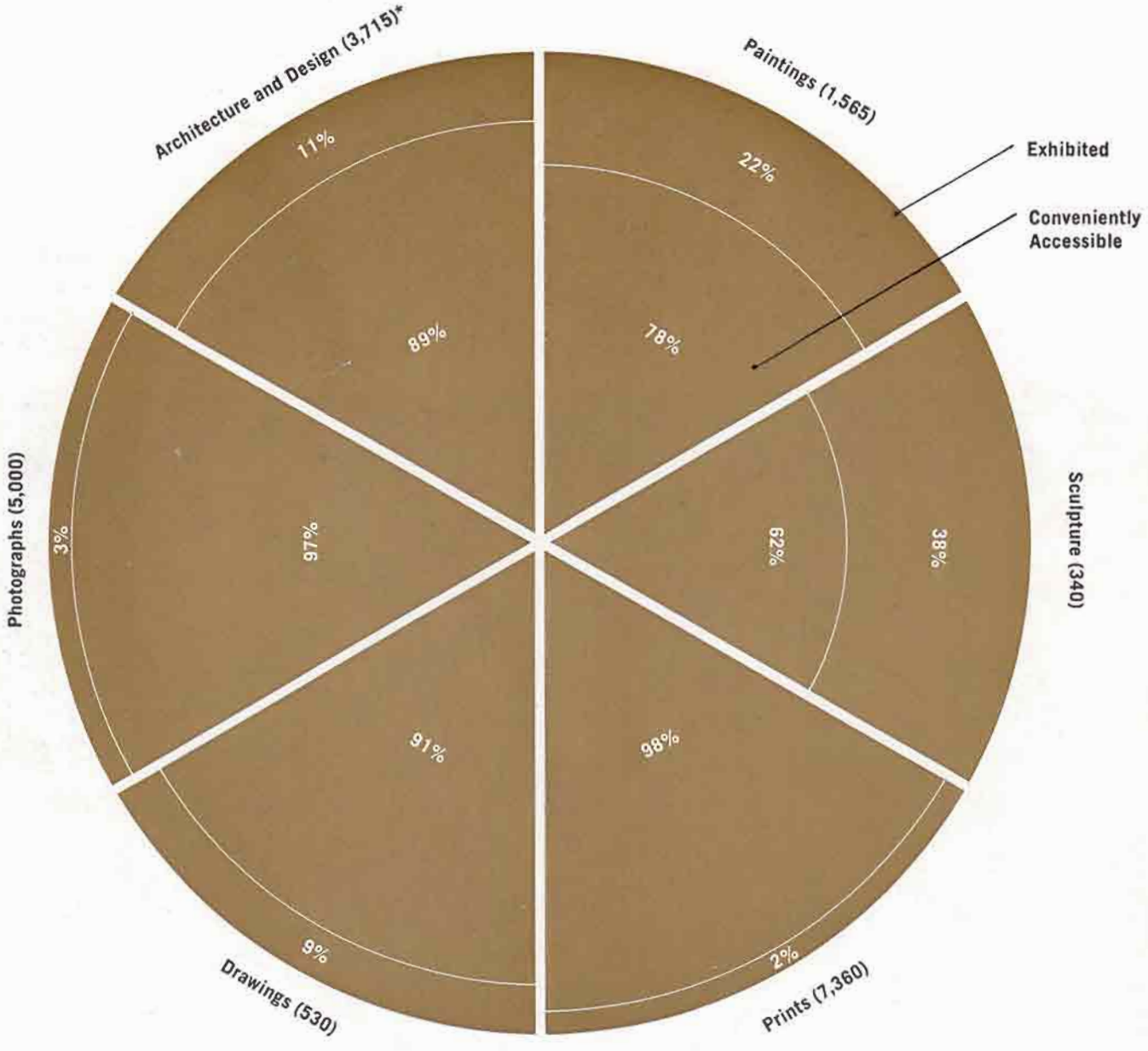
The collections made visible

The Museum's collections are the fountainhead for its entire program and complex of services. To its own departments and the public, these collections provide a core of continuity, a background for study and comparison, a continuous demonstration of standards of quality. They also afford a testing ground for the emerging masters of modern art; by preserving their works for the future and meanwhile displaying them in conjunction with the achievements of the recent past, the Museum gives them the opportunity of standing the test of time.

In the new Museum of Modern Art, there will be 43,000 square feet of exhibition space for the collections, instead of the present 12,000. Ample galleries will make it possible for the Museum to exhibit more than four hundred of its best works of painting and sculpture, arranged so that

Two of the Matisse paintings in the Museum's collections: left, Red Studio; *right,* Piano Lesson; *in the adjacent gallery, works by Modigliani*

Full use of the collections



*11% to be exhibited includes architectural models: 15; posters & graphics: 100; design collection: 400

their context and sequence will provide the spectator with the maximum enjoyment and understanding. This installation, without diminishing the integrity of the individual sculpture or painting, will make the relationship between works by one artist or within a group readily apparent. The development of one movement will be followed in subsequent galleries by superseding or contrasting forms or ideas; and this sequence of action and reaction will be varied by rooms where a single masterpiece may be enjoyed in quiet contemplation.

Other galleries will be given over to prints, drawings and photographs, almost none of which can now ordinarily be shown. At least 150 prints and 50 drawings will be continuously on view, with the rest available for study in an enlarged Print Room. There will be space to display 150 photographs, and in a new Photography Room the thousands of additional examples will be readily accessible.

The design collection and the archive of modern architecture will also have separate areas. Here for the first time the Museum will have space in which to show outstanding examples from its unique and scrupulously selected collection of mass-produced utensils and furniture, tableware, textiles, Tiffany glass and Matisse vestments, posters and architectural drawings, models and photographic enlargements of buildings by the great architects of our time.

Through this panorama of the achievements of the major modern artists, designers and art movements, The Museum of Modern Art would be able to present an unrivaled review of seventy-five years of the most multiform and challenging achievements in the history of art. In contemporary art it will outrank all other institutions; it will in fact become the *only* American art museum which, in its own field, is foremost in the world. The works of art from its collections on permanent display will give added significance to temporary exhibitions by providing standards of excellence and an historical and esthetic frame of reference.

Adjacent to its exhibition galleries the new Museum of Modern Art will have 11,000 square feet available for storage instead of only about 4,500 as at present. Here large, well-lighted areas will be provided for the works of art in the collections not on public display, arranged in such a way as to make their contents readily available to students and other interested persons.

A major function of the Museum's collections is as a source for loans. As its collections have grown, the Museum has lent increasingly to other institutions or agencies throughout the world. Even in its earliest years when the collections were still very small, the Museum followed the principle of making its works available to others, and by the end of its first five years had already made more than sixty loans to over thirty American institutions. By contrast, in the past five years almost four thousand loans from the Museum's collections were made, to an average of 125 institutions each year throughout the United States and nineteen foreign countries. This was in addition to the hundreds of items from the collections included either in temporary exhibitions held at the Museum or in its traveling shows.

Existing store-rooms for paintings and drawings lack the space, lighting and facilities for study that will be available in the new Museum

The Museum as a center of activity

Since the Museum was founded, its public has greatly changed in size and character. The activities of many museums, the tremendous increase in the number of galleries showing modern art and of people collecting it, the space now devoted to it in the press, the growing list of books on the subject published each year – all have created a wide public far more familiar than formerly with contemporary art. Their quickened interest in turn creates a demand for still further information.

In planning its activities the Museum considers many factors: the evolving needs and taste of its public, developments within the visual arts themselves and altering attitudes toward the art of other periods or cultures. Since art has always been a particularly sensitive barometer, the Museum is likewise alert to other changes within society, discoveries being made in many fields of human endeavor, and their effect on man's way of thinking about himself and his environment.

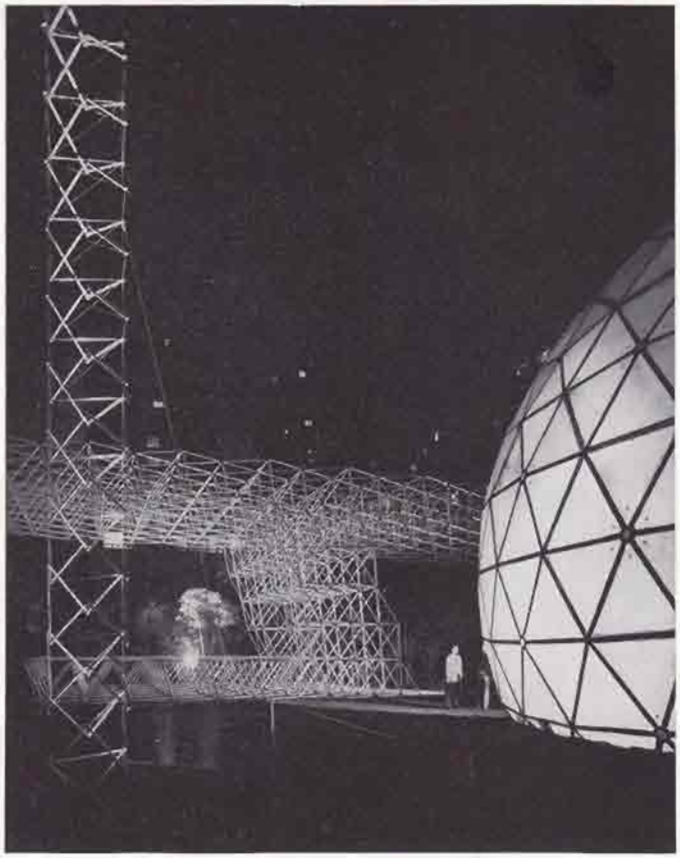
The Museum is eager to meet this exciting challenge by marshaling all its resources, experience and ingenuity so that its program of activities may remain varied and flexible.

Temporary Exhibitions

Many of the more than six hundred and fifty exhibitions that the Museum has presented in its galleries since it was founded have been milestones in the public's appreciation of the work of modern artists and designers. One-man shows, surveys of groups or movements and exhibitions organized around specific themes have focused attention on significant developments in every field with which the Museum is concerned. Although these general categories of exhibitions remain the same over the years, there are always essential shifts of emphasis in their content.

If the chief developments in modern art since 1875 have now become familiar to the Museum's public, changes in taste and the interest of contemporary artists in certain of their predecessors nevertheless make necessary constant rediscovery and re-evaluation of the recent past. This is the purpose of such exhibitions as 'Monet: Seasons and Mo-

Installing the exhibition Claude Monet: Seasons and Moments, *1960*



Three Structures by Buckminster Fuller *erected in the Museum's Garden, 1959-60, demonstrate his principles of 'comprehensive design'*

ments' and 'Art Nouveau' held during the last year. Inevitably, new artists now unknown will come to the fore in the future, and others will modify their previous styles by drastic or more gradual innovations. Given the present intensified activity throughout the art world, there is less danger of the public's lacking opportunities for seeing new manifestations than of its becoming confused by the quantity of production and exhibition and the diversity of styles.

Under these circumstances the Museum's responsibility is not primarily to 'discover' new talent but rather to show what it regards as the most vital new expressions, to present them in ways that will differentiate between mere novelty and true creative invention and enable the public to perceive the criteria of quality and significance on which the Museum bases its judgments. The Museum will however continue to give special attention to the work of younger artists and, without diminishing its interest in the international scene, will as heretofore place a major emphasis on the work of American artists, architects and designers, both in one-man shows and in group exhibitions.

Other exhibitions will explore earlier forms of art which only recently have come to be valued for their esthetic qualities and which have special relevance to our understanding and appreciation of modern art. One such show, 'Archaic Horizons,' will trace the tendencies to representation and abstraction in the arts that lie beyond and beneath the great classical styles of historic periods.

Still other shows will explore the relation between art and other fields of endeavor. 'Art, Science and Technology,' for example, will consider the design concepts that the scientist shares with the artist. 'New Ways of Seeing = New Ways of Thinking' will demonstrate through film excerpts and photographs how the camera since its invention has continually enlarged human vision and changed man's notions of time, scale and distance.

The Museum has always been concerned not only with the content of its exhibitions but also with the manner of their presentation. By erecting in its Garden from time to time exhibition houses or demonstration structures, the Museum has been able to make clear to the layman many points on architecture, design and construction. It will continue to experiment in new methods of installation, but always with the aim of bringing out the qualities inherent in the works of art themselves rather than of imposing fortuitous effects for the sake of dramatic display.

Arts of the South Seas, 1946

Circulating Exhibitions: National and International

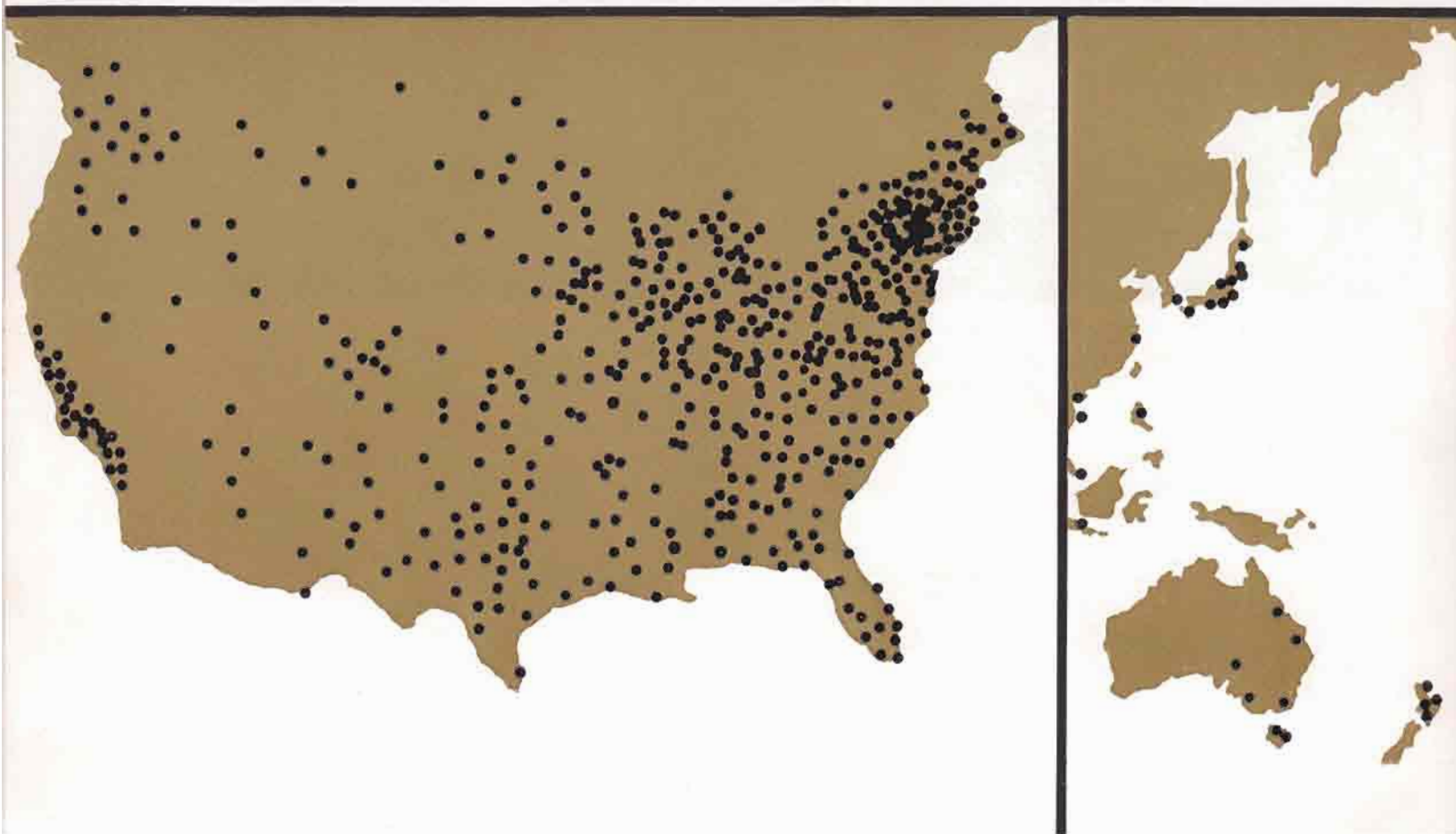
United States and Canada 1931-1960

More than 500 exhibitions prepared by the Museum of Modern Art have been circulated to almost 900 communities in the United States and Canada

(Number indicates communities served within each state or province)

UNITED STATES
Alaska (1)
Alabama (14)
Arizona (4)
Arkansas (9)
California (31)
Colorado (12)
Connecticut (36)
Delaware (14)
Florida (21)
Georgia (16)
Hawaii (1)
Idaho (3)
Illinois (42)
Indiana (27)
Iowa (20)
Kansas (13)
Kentucky (14)
Maryland (10)
Maine (18)
Louisiana (9)
Massachusetts (47)
Michigan (34)
Minnesota (9)
Mississippi (8)
Missouri (15)
Montana (5)
Nebraska (3)
Nevada (3)
New Hampshire (10)
New Jersey (45)
New Mexico (7)
New York (103)
North Carolina (21)
North Dakota (4)
Ohio (35)
Oklahoma (9)
Oregon (6)
Pennsylvania (51)
Rhode Island (4)
South Carolina (9)
South Dakota (3)
Tennessee (15)
Texas (30)
Utah (2)
Vermont (11)
Virginia (25)
Washington (9)
West Virginia (14)
Wisconsin (17)
Wyoming (2)
District of Columbia (1)
Puerto Rico (1)
Virgin Islands (1)
CANADA
British Columbia (2)
Manitoba (2)
New Brunswick (1)
Ontario (12)
Quebec (1)
Saskatchewan (1)

EXHIBITING INSTITUTIONS:
U.S. & CANADA (BY TYPE)
Colleges and Universities (1,578)
Museums and Galleries (993)
Schools (517)
Art Associations and Clubs (389)
Miscellaneous (390)
(Total: 3,867)



International Exhibitions 1938-1960

More than 100 exhibitions organized by the Museum of Modern Art have been circulated to over 260 communities in 56 countries outside the United States and Canada

(Number indicates communities served within each country)

Argentina (1)
Australia (10)
Austria (5)
Belgium (4)
Bolivia (2)
Brazil (9)
Ceylon (3)
Chile (3)
China (1)
Colombia (2)
Costa Rica (1)
Cuba (1)
Denmark (4)
Ecuador (1)
Egypt (1)
El Salvador (1)
Finland (10)
France (10)
Germany (9)
Greece (1)
Guatemala (2)
Haiti (1)
Iceland (1)
India (14)
Indonesia (1)
Ireland (1)
Israel (2)
Italy (21)
Japan (10)
Kenya (1)
Korea (5)
Laos (1)
Lebanon (1)
Mexico (3)
Netherlands (3)
New Zealand (5)
Norway (16)
Pakistan (3)
Panama (1)
Peru (1)
Philippines (1)
Poland (9)
Romania (4)
Singapore (1)
Southern Rhodesia (1)
Spain (2)
Sweden (12)
Switzerland (5)
Turkey (2)
Union of South Africa (7)
United Kingdom (36)
Uruguay (2)
U.S.S.R. (1)
Venezuela (1)
Vietnam (1)
Yugoslavia (4)

National circulating exhibitions

The Department of Circulating Exhibitions was established in 1932 to meet requests from out-of-town institutions eager to see exhibitions organized by The Museum of Modern Art. By a varied program of traveling shows of high quality the Museum undertook to promote, not only within its own locality but throughout the United States and Canada, an understanding of the best and most vital art being produced in our time.

With the growing appreciation of modern art, more communities have become willing to sponsor and support exhibitions arranged by their local museums. Meanwhile, universities and colleges have assumed greater responsibility for disseminating knowledge and understanding of modern art not only among their own students but also to the general public in their communities, which are frequently remote from urban centers with their museums and galleries. The Museum therefore is increasingly planning its traveling exhibitions with the specific requirements of educational institutions in mind. Additional subsidy is needed to bridge the gap between the expense of preparing these exhibitions and the rental fees and transportation costs that the subscribing institutions can afford to pay.

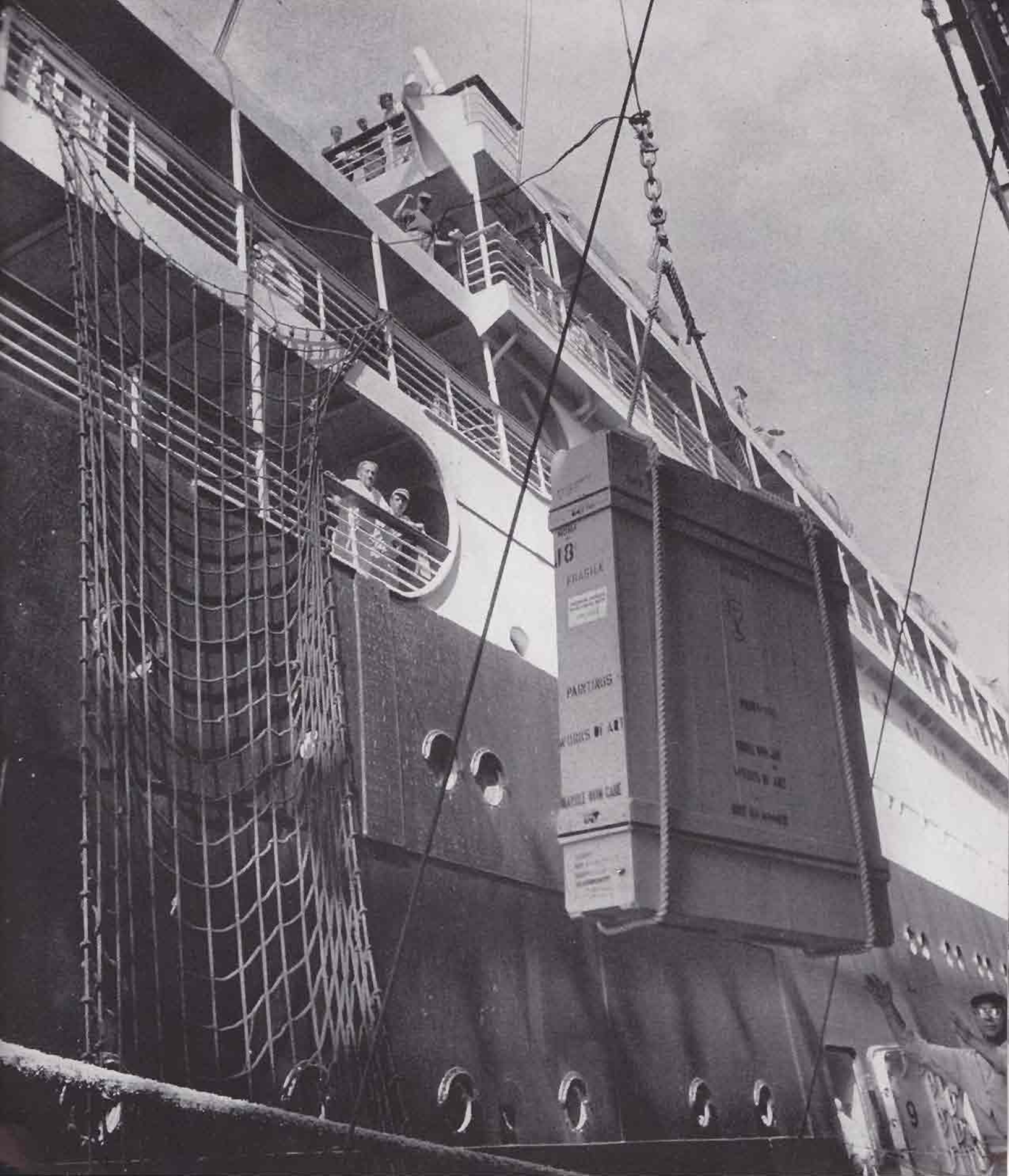
International exhibitions program

The Museum's activity in circulating exhibitions internationally, which like its domestic program grew out of demand, involves an additional and serious responsibility — that of enhancing the cultural prestige of the United States abroad. The material in these exhibitions has been predominantly, but not exclusively, contemporary; sometimes it has included the art of other countries in order to indicate the esteem in which their achievements are held by the American people. The Museum's experience ever since 1938 in organizing exhibitions for foreign circulation gave it valuable preparation to meet a need that became critical shortly after the war. Countries abroad wanted American art, but lacked dollar exchange, and there was as yet no governmental agency in the United States responsible for cultural interchange. With the aid of a five-year grant from the Rockefeller Brothers Fund, the Museum in 1952 initiated an extensive program of international circulating exhibitions, now carried on under the sponsorship of the International Council of The Museum of Modern Art. To ensure suitable American participation at recurrent international festivals, the Museum has accepted invitations to organize exhibitions in Venice, Paris, Kassel, Mexico, São Paulo, India and Japan. It has also met requests for large exhibitions that leading institutions in metropolitan centers have presented as part of their own programs, and for smaller shows that have circulated to provincial communities which seldom have the opportunity of seeing original works of American art. The host institutions have often contributed substantially in local funds or services to the realization of these exhibitions. Although several governmental and private agencies in the United States now send exhibitions abroad, The Museum of Modern Art remains the only institution that is directly concerned with the selection, preparation and continuous supervision of every show organized under its auspices.

Among the most interesting of the many special projects that the Museum has undertaken under contract for American or foreign agencies is 'Design Today in America and Europe.' At the request of the government of India, which has now begun a concentrated program of industrialization, some three hundred well-designed objects, principally mass-produced, were assembled by the Museum and sent to India with the aid of a grant from the Ford Foundation. After circulating to a number of cities the material will remain in India to form the nucleus of a permanent design collection.

The Museum is eager to include in its future international exhibitions program projects that will be especially interesting and helpful to underdeveloped countries now confronted by the many new problems arising from their rapid rate of expansion and industrialization. It also hopes to send exhibitions to many areas where it has as yet operated only rarely or not at all, especially throughout the Near East and Africa, and to increase its activities in Asia and Latin America.

The exhibition organized in 1957 by the Museum as the U. S. representation at the IV Bienal do Museu de Arte Moderna, São Paulo, loaded aboard ship for Brazil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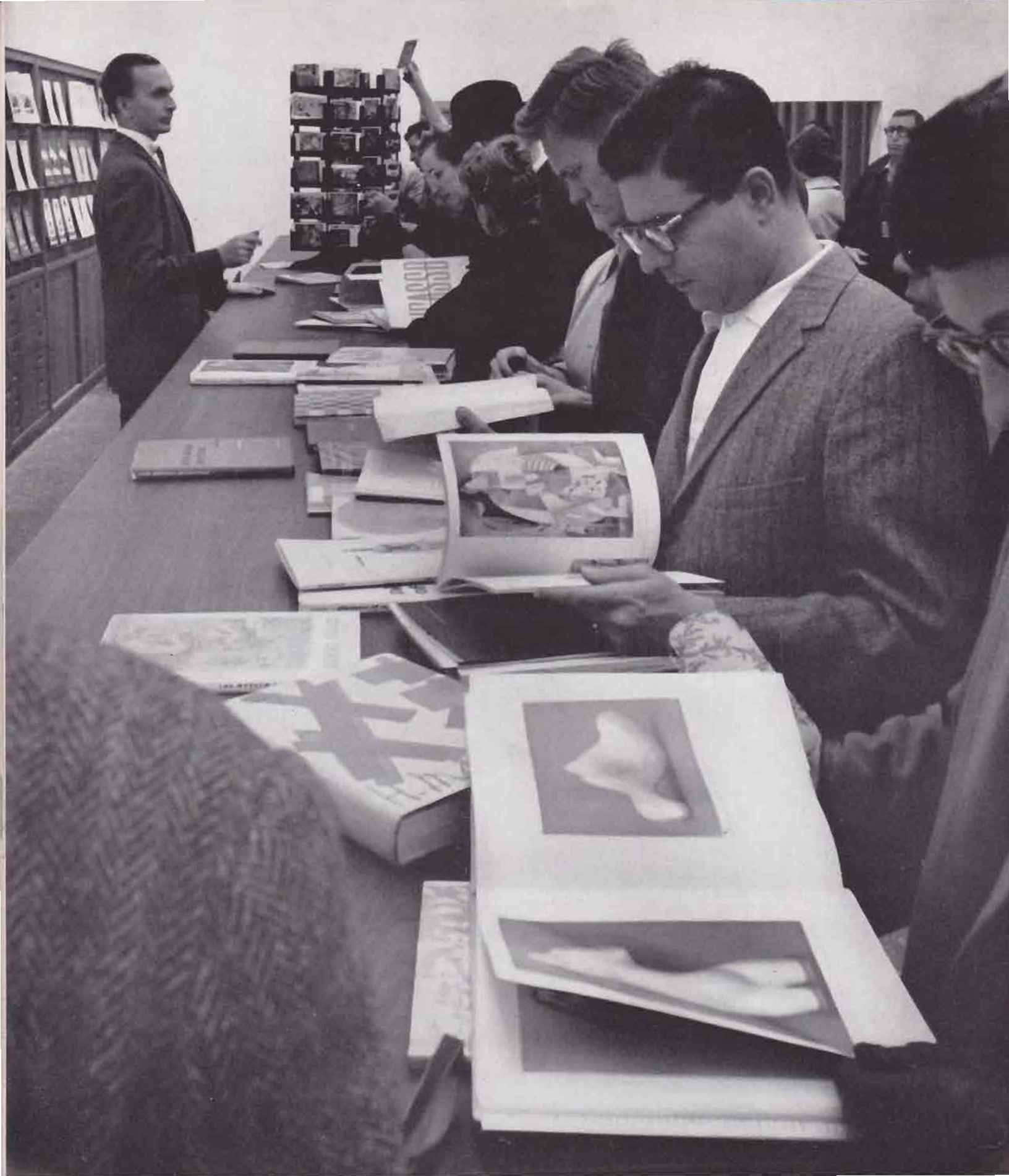


Film Library

General acceptance of the film as an art, widespread interest in earlier masterpieces of the motion picture, increasing recognition of the importance of this medium as a mirror of contemporary esthetics, morals and manners – these are among the achievements due in large measure to the influence and effectiveness of The Museum of Modern Art's Film Library. Established in 1935, it was the first archive in the world to collect and preserve the best and most significant examples of film irrespective of their country of origin. Three years later, in order to facilitate the exchange of films, it joined with several other institutes founded abroad in emulation of this one to organize the International Federation of Film Archives, which now has affiliates in over thirty-five countries.

The Film Library's collection now includes over three thousand titles, ranging from films of the earliest period only fifty feet in length to contemporary feature films. In keeping with the Museum's over-all purposes, the twelve million feet of film in its custody are not merely an archive for specialists. They are a source for the programs shown in its own Auditorium and are circulated to over 2,300 institutions throughout the country so that they may be available for study. Subscribers include the more than fifty colleges and universities now presenting some seventy-five accredited courses in the history, esthetics and content of the motion picture (in contrast to one such course when the Film Library was founded); other college departments of economics, sociology, drama, the fine arts and foreign languages; hundreds of high schools; and numerous film societies and civic groups interested in the film medium itself or its use as an educational tool. Copies of over one million stills may also be purchased by such institutions.

Film Library's racks for 16-mm films

Preservation, always a serious concern of the Film Library, is its major problem today. It has tracked down and saved from destruction or oblivion many important films made in the decades following the invention of motion-picture projection in 1895. But until recent years the chemical base of film stock was cellulose nitrate, a highly inflammable substance that also undergoes gradual deterioration. In 1955 the Museum established the Film Preservation Fund with which to ensure the continued existence of the major American films in its collection by undertaking the costly process of transferring them to the newly discovered and durable triacetate stock. Because these 'preservation prints' are unique, however, they are too valuable to be used and must be duplicated for projection by 'show prints.' The Film Library urgently needs further funds to carry on this essential task and meanwhile provide adequate storage and constant supervision for the old nitrate films not yet transferred to acetate stock.

Educational services

All the educational services offered by the Museum have a common objective. By various means they seek to increase the enjoyment that the individual can derive from art, either through the actual experience of creating or through greater understanding of the work of artists of the past and present. In fulfilling this objective, The Museum recognizes two special responsibilities: as an educational institution, to set the highest standards of esthetics and teaching methods; as a privately supported institution free from official restrictions, to use its freedom constructively for the experimentation which is the lifeblood of educational growth.

Thus the People's Art Center, the Museum's school for children, young people and adults, with an annual enrollment of 3,600, serves also as a laboratory for discovering and testing methods of art education, many of which have been widely adapted. To demonstrate some of the techniques it has devised to stimulate children's creative explo-

Publications

More people throughout the world are reached by The Museum of Modern Art's publications than by any of its other operations. Its members receive the Museum's quarterly *Bulletin* and selected new books or catalogs, so that wherever they live they may keep in touch with its activities and have a permanent record of its exhibitions and growing collections. In addition, each year many thousands of copies of the Museum's publications distributed through regular trade channels in seventy countries are bought by libraries, schools, universities and individuals around the globe. Thirteen of the more than two hundred and fifty works published by the Museum since it was founded have appeared in foreign editions in nine languages ranging from Swedish to Japanese. Though its books deal only with the modern field or with related areas regarded as particularly important for the understanding of art today, the Museum nevertheless conducts the most active publication program of any art museum in the world.

The Museum pioneered by transforming catalogs into authoritative and enjoyable books of lasting interest and usefulness to both laymen and scholars; by giving careful attention to the design and typography of its books as well as to their text and reproductions; and by applying the same high standards to its entire range of publications, from introductory pamphlets and 'how-to-do-it' books to comprehensive surveys of significant movements or definitive monographs on individual artists.

Many more people are interested in modern art today than when the Museum was founded, and to meet this growing demand an increasing number of books on various aspects of the subject are now being issued by the trade. This however has increased rather than diminished the responsibility of the Museum as an institution whose primary concern is with the contribution its books can make to art education and scholarship, irrespective of profit. First of all, it feels more than ever an obligation to maintain the highest standards of quality throughout its entire range of publications. Secondly, it must in the future give particular attention to certain neglected types of publications on modern art, the need for which is not being met elsewhere. These include introductory booklets that can be offered at a price that will ensure their widest possible distribution; essential monographs on subjects too specialized to attract commercial publishers; and books, portfolios and other teaching materials specifically planned in relation to existing school or college curricula at various levels. The Museum hopes also in the future to undertake the publication of a periodical that will contain both information on its own art activities, and criticism and comment on significant developments in the field of modern art.

With the growing importance of color illustrations, combined with other factors that raise the cost of book production, additional subsidy is required to enable the Museum to broaden the range of its present publication program in response to these needs.

Publications sales desk in the Museum's entrance lobby, 1958

ration of the visual arts, the Museum has presented annually since 1942 the Children's Carnival of Modern Art, which was also an outstanding feature of the United States exhibitions at trade fairs in Milan and Barcelona and the Brussels World's Fair. In direct cooperation with New York City's Board of Education and High Schools, the Museum's Department of Education provides over 130 exhibitions and other sets of visual aids which are circulated to nearly sixty New York public high schools. Passes issued to students and their teachers in each of the participating schools encourage the habit of frequent, independent museum visiting. For New York City elementary school teachers, the Museum conducts free in-service workshops in art.

To promote new ideas and excellence in creative art teaching at all levels on a nationwide basis, the Museum in 1942 sponsored the formation of the National Committee on Art Education. This has grown into an organization with influence and prestige throughout the United States and Canada; its more than eight hundred members include distinguished art educators and alert young teachers from whom will come future leadership.

In view of the great and growing needs, the Museum should increase its educational services. It is eager to meet the public's lively interest in the arts of our time by expanding its docent service beyond the present inadequate schedule of three gallery talks a week; to extend special facilities to the more than eight hundred groups from schools, colleges, art schools and community organizations that visit the Museum annually; to develop additional projects in conjunction with the New York schools, such as round-table discussions with high-school students on the Museum's collections and exhibitions; and to carry on further research and exploration that will advance creative art education.

At the Children's Carnival

Clay-modeling class at the People's Art Center

Special projects

In responding to needs brought about by specific events or situations, the Museum from time to time initiates projects and experiments, besides those described elsewhere in these pages, in cooperation with industry, governmental agencies, educational institutions or community organizations.

The Good Design project in which the Museum collaborated for five years with The Merchandise Mart of Chicago sought to influence wholesale buyers who determine what furnishings appear in stores throughout the country, convince manufacturers of the potentially large market for well-designed objects and encourage designers by the possibility of wide recognition. The Museum has also cooperated with industry by organizing several design competitions which have resulted in the manufacture of products ranging from chairs and chinaware to playground sculpture.

In the field of graphic design the Museum has cooperated with the Office of Inter-American Affairs, the Treasury Department, the United States Air Force, the National Foundation for Infantile Paralysis and the Family Service Association in sponsoring the creation of posters to stimulate further understanding and support of those agencies.

The Museum plans to extend its cooperation with industry, business corporations and civic or governmental organizations still further so that its special facilities can continue to be utilized in the public interest. It would like for example to work with those responsible for planning public buildings and housing developments in projects like competitions and exhibitions. It hopes also to encourage the inclusion of works by outstanding modern artists in public and commercial buildings and offices.

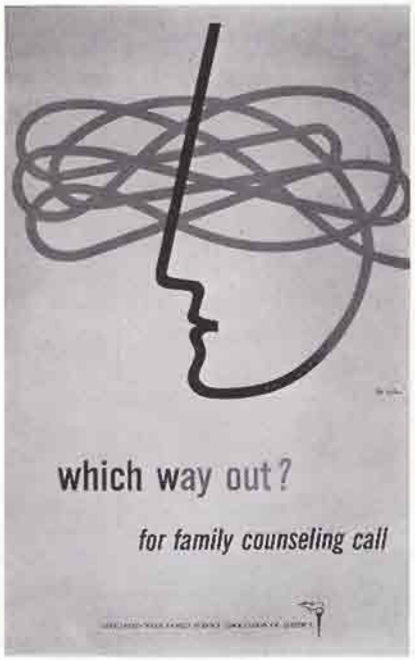
In an effort to reach wide audiences the Museum has pioneered in both radio and television. As early as 1934 it participated in the first radio series on American art to be given over a national network by assuming responsibility for the programs of art in America since 1865 and the illustrated manual that accompanied them. In 1952 and 1953 it co-sponsored two series of weekly television programs, 'Through the Enchanted Gate,' which were experiments in teaching art to children at home through the principles and methods developed by the Museum's Department of Education. In cooperation with the Regents Educational Television Project the Museum in 1959-60 sponsored twelve programs on 'The American Film,' the first educational TV course to be given in this field. The Museum hopes in the future to participate with radio and television in developing other pilot projects on modern art and art education.

The Museum is especially proud of having fostered the formation of a number of special groups or organizations that carry on programs in various fields of modern art, either nationally or internationally. Some originally launched under the Museum's sponsorship have since become separate organizations. Early in its career the Museum sponsored out-of-town committees, some of which later developed independently. The director of the Boston Institute of Contemporary Art recently wrote: 'During its earliest history, the example of The Museum of Modern Art was determining. More than that, through its interest and encouragement, The Museum of Modern Art came to preside at our institutional birth (in 1936) and withdrew as the Institute outgrew its infancy and assumed its identity.' In addition to the International Federation of Film Archives (see p. 30) and the National Committee on Art Education (p. 31), mention should be made of the Society of Cinematologists. This national learned society interested in film as a branch of the humanities was founded in 1959 as the outgrowth of the Annual Conference on Motion Picture Education initiated by the Museum several years before.

Two other organizations begun under the Museum's sponsorship continue to work closely with it in special aspects of its program. The Junior Council, organized in 1949, besides its continuing activity of running the Art Lending Service has organized several exhibitions of the work of young American artists in the fields of printmaking, drawing, sculpture and photography. It has also arranged series of special programs, such as the memorable 'Living Arts of India,' or lecture series like 'New Dimensions' which brought distinguished authorities in a number of fields, including astronomy, economics and religion, to the Museum to discuss recent developments in their respective branches of the humanities. The Museum plans to have further series that will explore the relations between art and other disciplines, as well as symposia, lectures or courses dealing specifically with the arts.

Although the principal purpose of The International Council of The Museum of Modern Art, founded in 1953, is the sponsorship of the Museum's program of international circulating exhibitions (see p. 26), it carries out special projects of other kinds in cooperation with the Museum.

At the request of the Director General of UNESCO and the United States government, it assumed responsibility for commissioning the architect and raising the necessary funds for the interior design and furnishings of the Executive Committee's Board Room in UNESCO's Paris headquarters. The purpose of its current 'Art in Embassies' project is to obtain from museums or other lenders outstanding works of art by American artists, or artists native to the countries to which the works will be sent, that can be lent for a year or more to United States Ambassadors and shown in the Embassy residences or other suitable quarters.

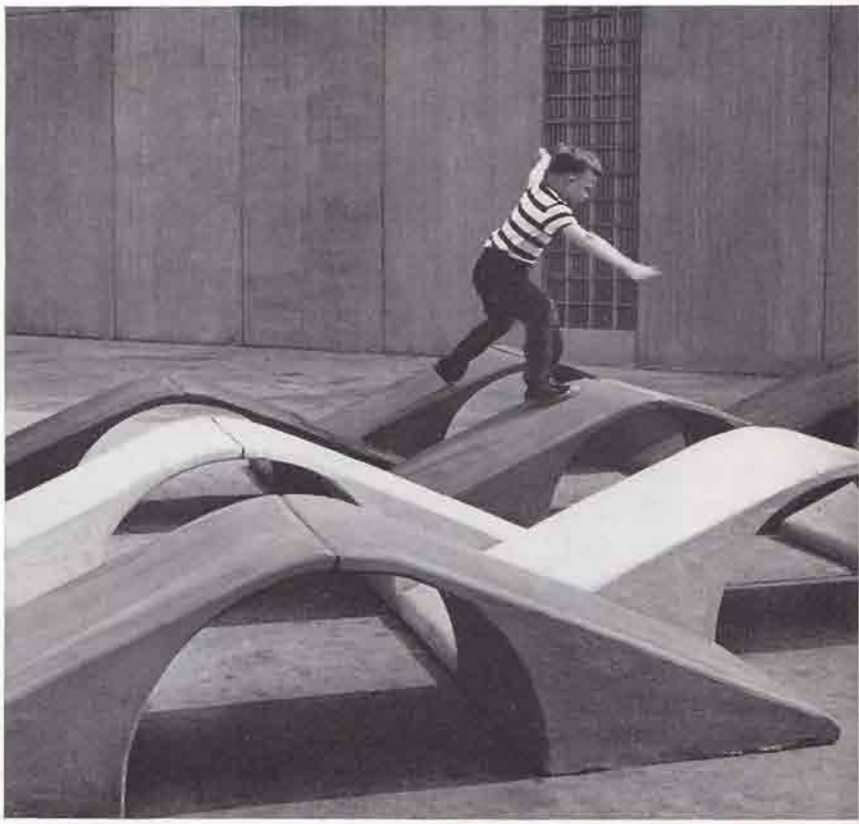


THREE PROJECTS IN THE FIELD OF DESIGN

1. *Poster. 1956; Leo Lionni, designer.* At the request of the Family Service Association the Museum in 1956 commissioned nine artists to create posters that would stimulate further use and support of the agency. After being exhibited at the Museum, the designs were circulated throughout the country by the agency and used as the bases for its printed posters.

2. *Armchair. 1951; Charles Eames, designer; Herman Miller Furniture Co., manufacturer.* Eames's armchair of molded plastic reinforced with fiberglas on metal rod supports was developed as a later version of the molded plywood armchair which he and Eero Saarinen included in their submissions to the competition, 'Organic Design in Home Furnishings,' organized by the Museum in 1940. The aim of this competition, open to all designers in North and South America, was to obtain furnishings for complete rooms rather than isolated objects and to put the winning designs into commercial production. The outstanding product of this venture was the chair by Eames and Saarinen; employing techniques originally developed by the airplane industry, the designers arrived at new concepts of chair construction and new shapes for seating. One of the truly original innovations in 20th-century furniture design, this widely influential competition chair and its later versions have been sold all over the world.

3. *Tunnel maze. 1953; Sidney Gordin, designer; Creative Playthings, Inc., manufacturer.* In 1953-54 The Museum of Modern Art together with *Parents' Magazine* and Creative Playthings, Inc. co-sponsored a Play Sculpture Competition. The new play equipment, planned as an integral part of the play area and intended to allow children to exercise their imagination as well as their bodies, introduced new concepts into the design of playgrounds. Sidney Gordin's model, which won third prize, was put into production together with the first and second prize-winning designs; all have been widely used in communities throughout the United States.



The International Study Center

In conjunction with the original works of art contained in its galleries and store-rooms, the new Museum will offer unparalleled resources for study and research: the extensive documentation through text and reproduction available in its Library and visual archives; an enlarged, well-equipped Conservation Laboratory; and other facilities for education and experimentation. All these will be fully utilized in a program for intern training of American and foreign museum personnel.

Operating in this way, the new Museum will function as the first major International Study Center in the field of modern art.

A graduate student preparing his dissertation on modern sculpture makes use of many different kinds of material in the Museum's Library

The Library and the visual archives

International in range and encompassing all branches of the modern visual arts since about 1875, the Library faithfully reflects not only the Museum's fields of interest but also its essential aims. It is not a passive repository but an active instrument for the dissemination of knowledge; it is committed both to fulfilling the requirements of the specialist and scholar and to serving the changing needs of a growing public interested in modern art. Indispensable for the Museum's own staff, the Library is also used and consulted by students, scholars, artists, designers, teachers, writers, publishers, collectors, business organizations and many others with varied interests.

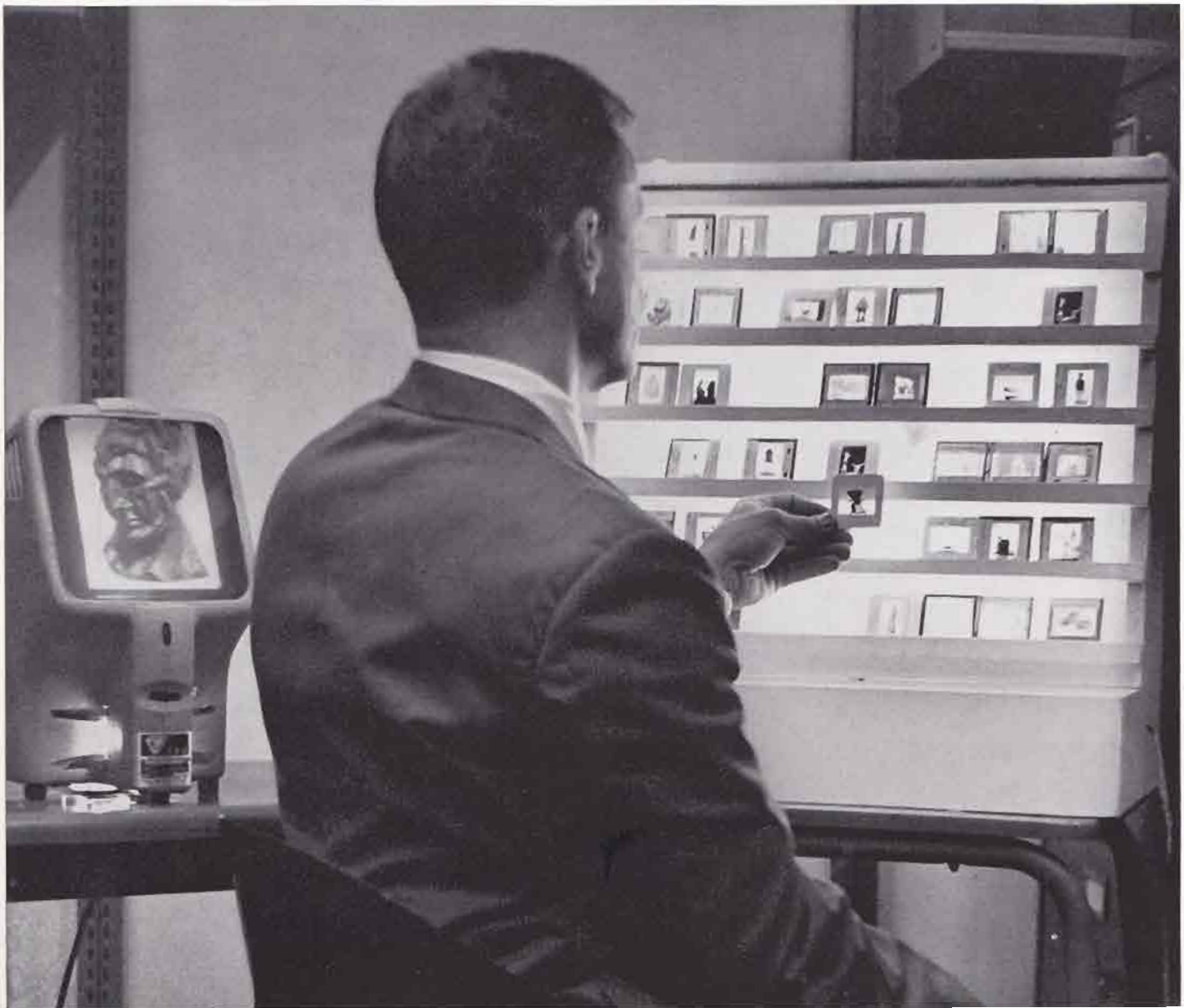
The Library's 15,000 books, periodicals and catalogs, supplemented by some 10,000 clippings, exhibition notices and other ephemera, relate to all major and many minor movements and personalities of modern art. Its numerous rare pamphlets and unique manuscripts are of special value as source material. The 75,000 photographs and 25,000 slides which document especially works in the Museum's collections or included in its exhibitions also constitute an important record of the Museum's installation methods and display techniques. While demand for all the Library's services has grown steadily ever since it was founded in 1932, two trends have become especially apparent in recent years. First, requests for assistance from foreign countries have multiplied as interest in American art and institutions and knowledge of the Museum's collections have increased abroad; the Library is becoming more important than ever before as an international center for bibliographic and picture service. Second, public demand for pictorial materials and services has doubled in the past five years. Last year, about 3,650 photographs were provided to scholars, students and publishers, and 12,500 slides rented or sold to teachers and lecturers in educational institutions.

The Museum therefore plans to establish a center that will provide a unique facility for pictorial research and service in all the modern visual arts. Just as is the case with the Museum's collections of original works of art, the changes effected in the Library by additional space will be more than merely quantitative. Without sacrificing the advantages of conventional library practice, it will be possible to organize printed and pictorial materials so as to facilitate the combined use of text and image. Juxtapositions

of different sorts of materials will be presented in ways intended to suggest comparisons and contrasts between different forms or styles, thus stimulating the user to fresh insights and inviting him to utilize the Library's vast resources for further explorations of his own.

Meanwhile however, suffering acutely from the Museum's over-all lack of space and funds, the Library has even been forced to discourage rather than encourage wider use of its resources. To function effectively, it must have more funds so that it can adequately house its unusual collections and growing archives, organize them with modernized equipment and up-to-date techniques, and obtain additional staff to serve an expanding public.

Slides in black-and-white or color available for sale or rental from the Library reach a wide audience when used by teachers and other lecturers

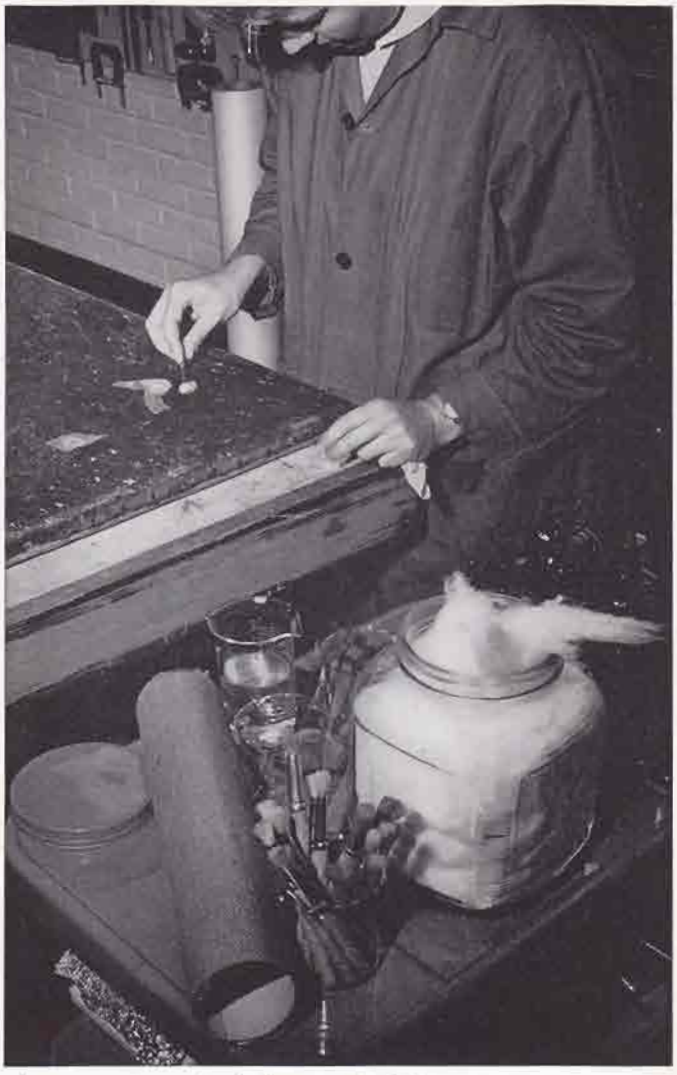


Conservation

Although 'restoration' of works of art has gone on for centuries, modern conservation is a relatively recent development which applies to its problems new methods of research, analysis and treatment and relies on the tools and techniques of modern science. Today most major museums maintain conservation laboratories and exchange information on discoveries in this field.

The primary purpose of The Museum of Modern Art's laboratory is to maintain in good condition works in the Museum's own collections. In fulfilling this function however it adds significantly to the growing body of knowledge on the whole subject of conservation. For modern artists have frequently been innovators not only of new styles but also of new techniques and materials, such as collage, synthetic lacquers, mixed media, welded sculpture, metal alloys and constructions made of plastic, wire and many other substances not previously used for works of art. Museums, artists and collectors everywhere therefore benefit by discoveries regarding the properties of these unconventional materials and effective methods for treating works of art that utilize them.

Funds for additional space, equipment and facilities for documentation will allow the Museum to develop its existing laboratory into a specialized center for training and research in the conservation of modern works of art.



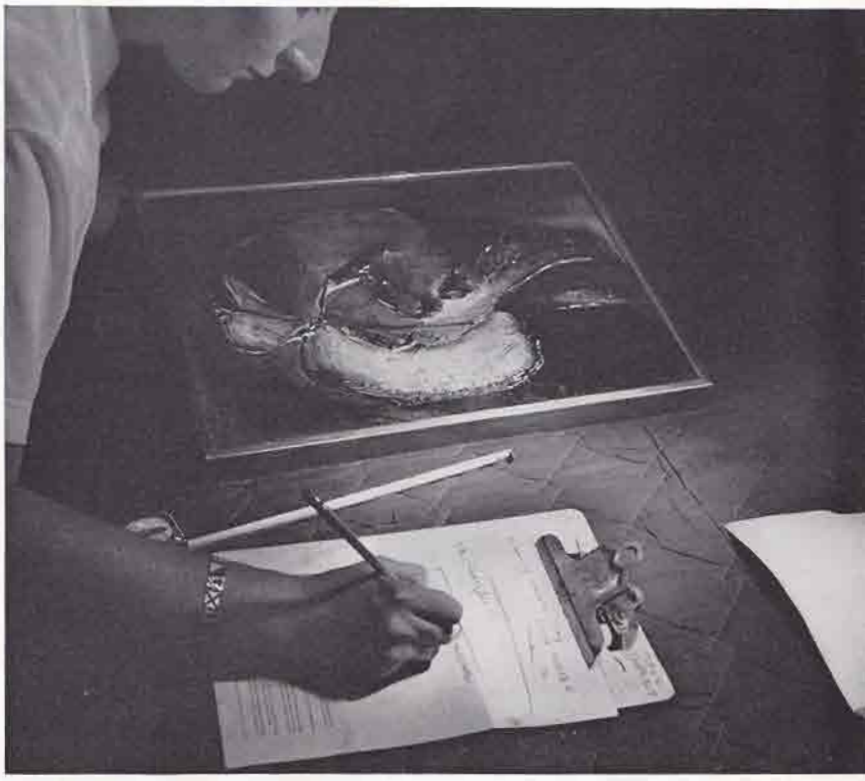
Cleaning a painting in the Conservation Laboratory

Intern training

When this Museum was founded, few museums of modern art existed anywhere. Today there are scores of them — from Paris to Tokyo, from Rio de Janeiro to Stockholm and Sydney. Many were established in consultation with The Museum of Modern Art, and nearly all have used it to some extent as a model for their own organizations.

From these and other institutions and individuals around the world the Museum receives a constant stream of requests for assistance. These inquiries are directed to The Museum of Modern Art not only because of the quality and range of its collections and the diversity of its activities, but also in recognition of its high standards in museum methods and its role in initiating many new or improved techniques. Some ask for advice on aspects of their programs, others on technical problems relating to the installation and presentation of exhibitions or the recording, packing and preservation of works of art. UNESCO requested the former director of the Museum's Department of Circulating Exhibitions to prepare a handbook on traveling shows; the American Association of Museums commissioned the Museum's Registrar to collaborate with her colleague at The Metropolitan Museum of Art on a manual on *Museum Registration Methods;* and requests for specialized guidance come almost daily to department heads and curators throughout the Museum. In recent years a notable number of them have come either from areas now undergoing a particularly rapid rate of development, such as the new nations in Africa, or from countries which have long had important museums of historic art but are only now establishing institutions devoted to the contemporary field.

It is generally accepted that training in museum methods can be accomplished only partially by academic courses, and that nothing can take the place of apprenticeship with its opportunities for close and sustained observation of, and participation in, behind-the-scenes operations. In the past for lack of space and personnel the Museum has only occasionally been able to grant requests to undertake this type of apprenticeship and has never been able to develop a systematic program for the purpose. Now however it is seeking funds with which to initiate a much-needed program for the intern training of American and foreign museum personnel interested especially in modern art.



Examining and recording an incoming loan for an exhibition

Finances

Objectives of the campaign

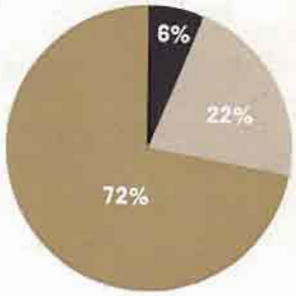
Successful achievement of its $25,000,000 goal will allow the Museum to carry out the program described in this pamphlet, by giving it more than three times its present space for exhibiting and storing its collections and by increasing its operating budget by over 25 percent.

The chart opposite indicates that while annual expenditures have increased steadily as the Museum's activities have grown, it has been possible to maintain a constant ratio of 50 percent for program, 20 percent for building maintenance and 30 percent for general administration. This ratio will remain the same in the future, but the ratio of the Museum's sources of income will be radically altered, as the diagrams at the right make clear.

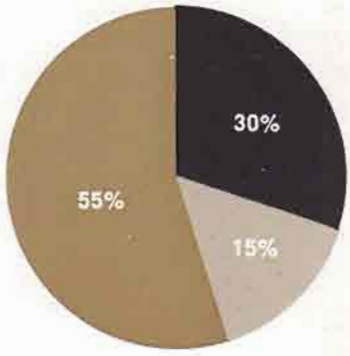
With the opening of the projected East Wing and the broadening scope of the Museum's program, income from admissions, membership fees and payment for specific services is expected to increase. The income from the funds to be raised will not be used as a substitute for these earnings, but will give the Museum greater flexibility in its educational activities and permit its staff to conduct more research and experimentation.

The proposed allocation of the $25,000,000 is shown on the following pages

Average income during 5 years preceding drive (1955-1959)



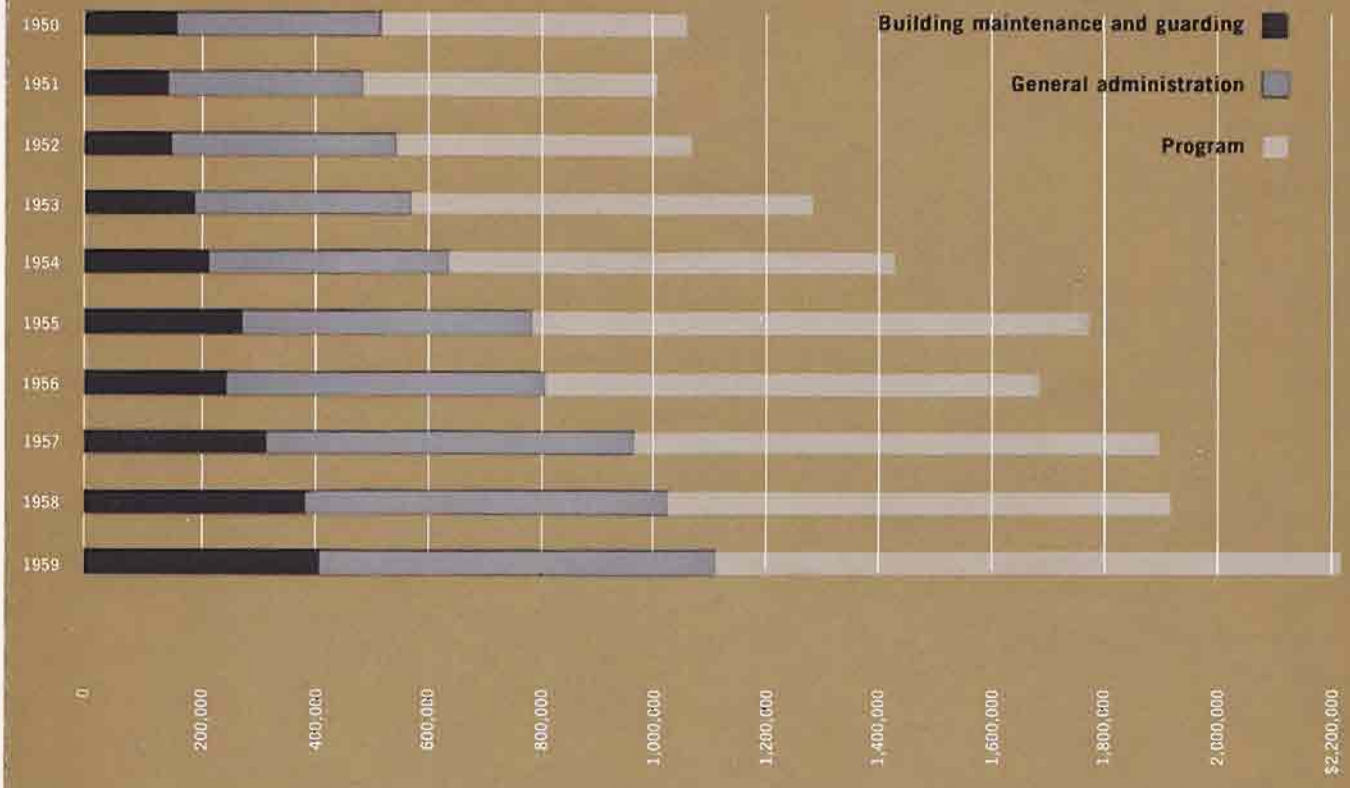
Anticipated income on completion of drive



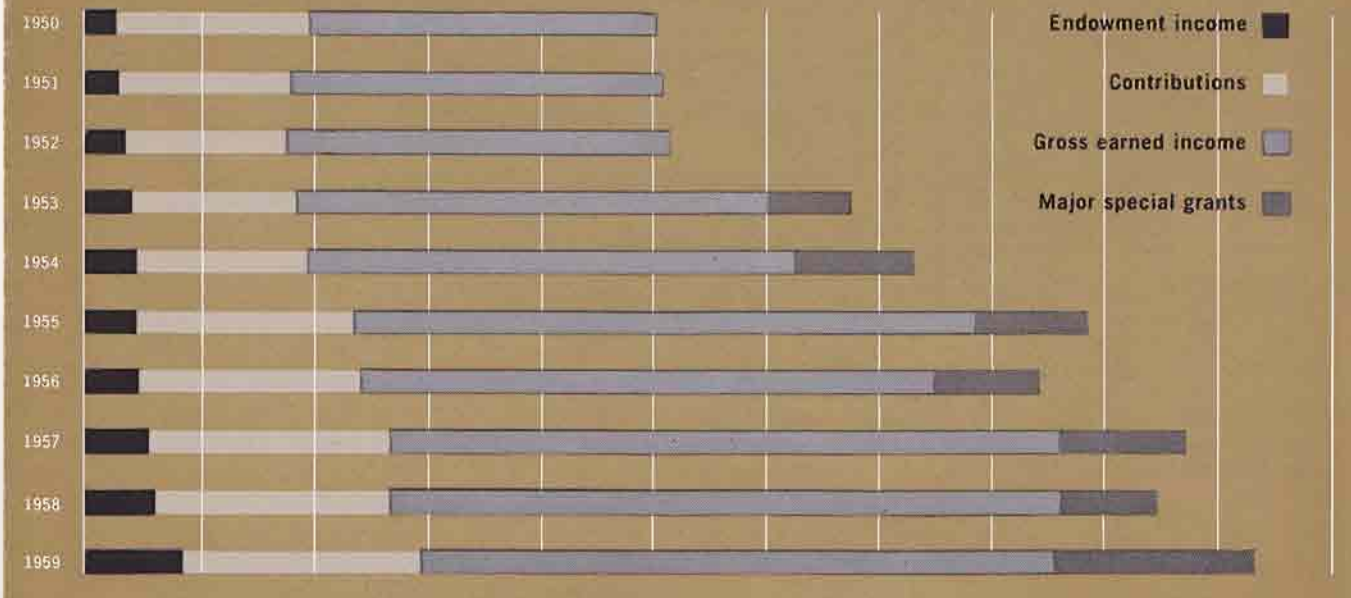
Endowment income	$ 115,000	$ 827,000
Contributions	408,000	408,000
Gross earned income*	1,347,000	1,500,000
	$1,870,900	$2,735,000

*Includes special grants and fees averaging $200,000 for the International Exhibitions Program.

Comparison of Expenditures 1949-1959



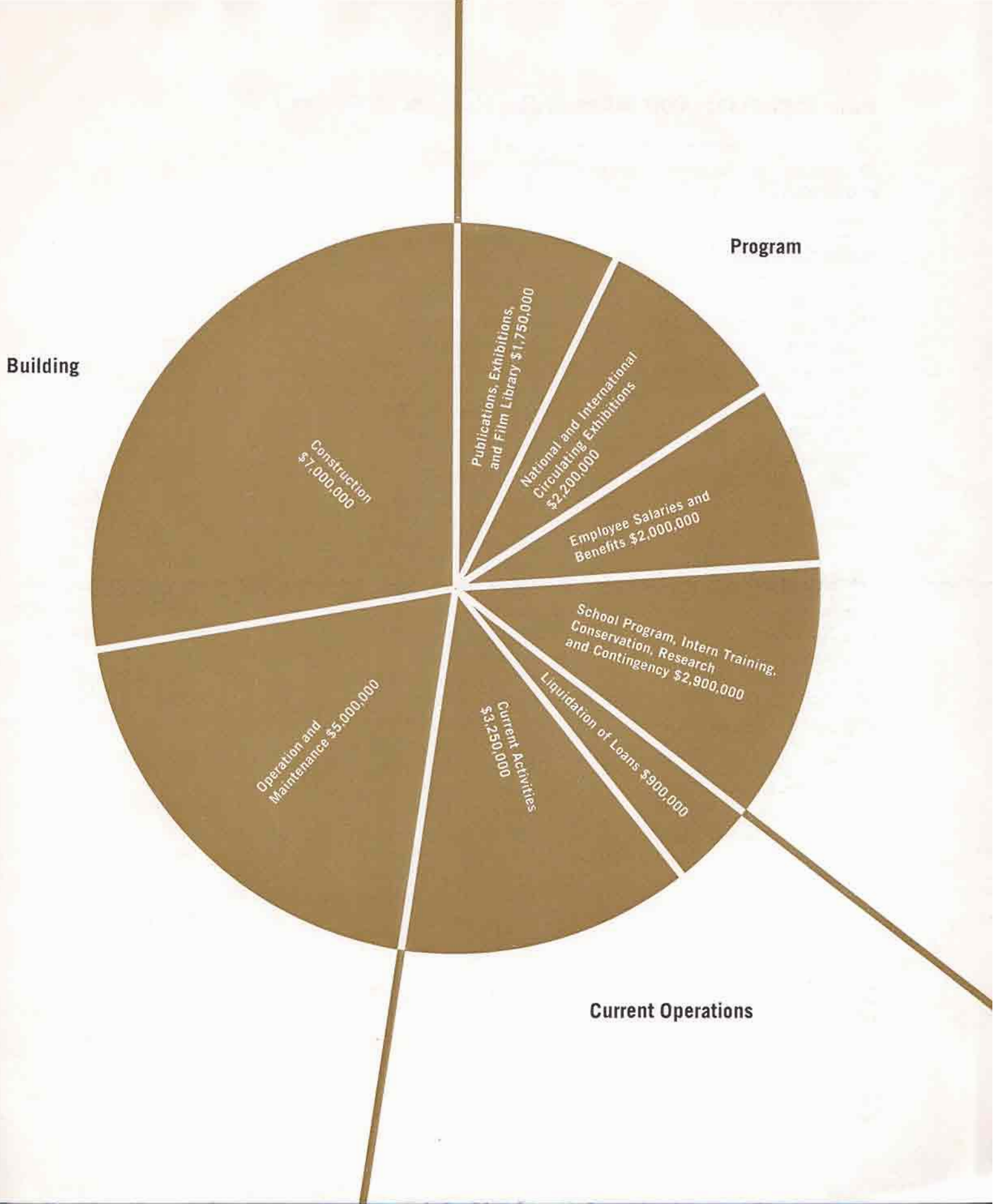
Comparison of Sources of Income 1949-1959



How the $25,000,000 will be used

	Additional Capital	Additional Annual Yield
NEW BUILDING		
Construction	$ 7,000,000	$ 0
Operation and maintenance	5,000,000	200,000
	$12,000,000	
PROGRAM		
Education and research		
Publications	500,000	20,000
Exhibitions	750,000	30,000
Film Library	500,000	20,000
International Exhibitions	2,000,000	80,000
National Circulating Exhibitions (5-year capital subsidy)	200,000	0
School Program and Intern Training	750,000	30,000
Research	750,000	30,000
Conservation Laboratory	500,000	20,000
Contingency	900,000	36,000
Employee salaries and benefits	2,000,000	80,000
	$ 8,850,000	
CURRENT OPERATIONS*		
Liquidation of loans	900,000	36,000
Support for current activities	3,250,000	130,000
	$ 4,150,000	
Total	$25,000,000	$712,000

**All figures indicate requirements at the start of the campaign; unrestricted pledges already received from the trustees and their families, however, are in excess of the $4,150,000 needed to liquidate loans and support activities at the current level. Thus all moneys subscribed beyond this will be devoted entirely to Building and Program.*


Program
Building
Current Operations
Publications, Exhibitions, and Film Library $1,750,000
National and International Circulating Exhibitions $2,200,000
Employee Salaries and Benefits $2,000,000
School Program, Intern Training, Conservation, Research and Contingency $2,900,000
Liquidation of Loans $900,000
Current Activities $3,250,000
Operation and Maintenance $5,000,000
Construction $7,000,000

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The Office of the 30th Anniversary Committee will gladly furnish information to those interested in the many opportunities for making gifts in the memory or in the name of individuals or families, for example by the naming of sections of the new wing or the endowment of specific parts of the Museum's program.

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Our government, through provisions in its tax laws, encourages gifts to museums. Contributions may be made in many forms — cash, securities, real property or insurance — with considerable tax advantage to the donor. Material on this subject may be obtained from the Office of the 30th Anniversary Committee.

Gardner Cowles and James Hopkins Smith, Jr.
Co-Chairmen, 30th Anniversary Committee

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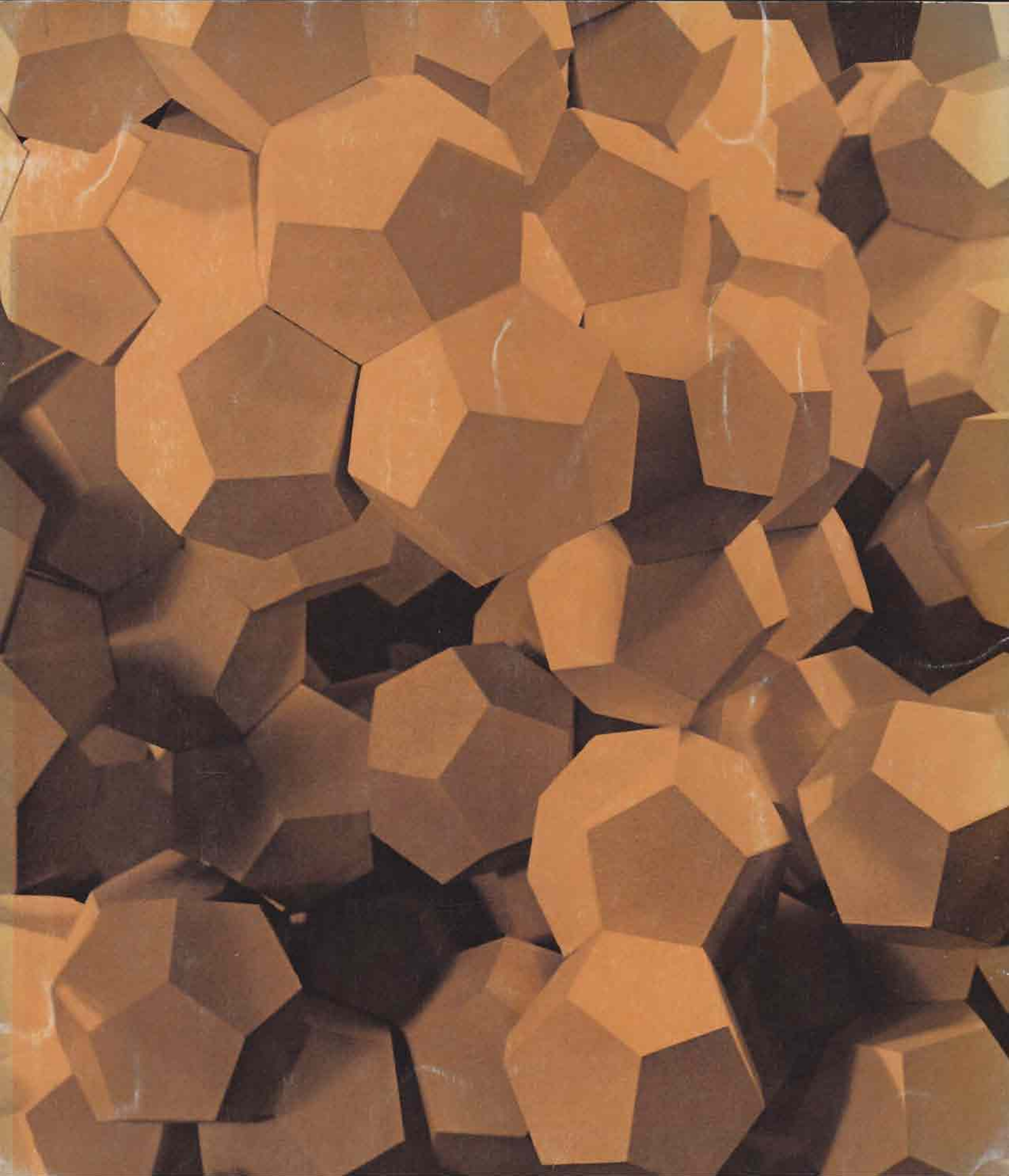
35,000 copies printed in October, 1960
for the 30th Anniversary Committee of The Museum of Modern Art
by Davis, Delaney, Incorporated, New York